
Spring 2018

Advanced Conducting Project

Lexi Tornatore
Messiah College

Follow this and additional works at: https://mosaic.messiah.edu/conduct_st

 Part of the [Music Commons](#)

Permanent URL: https://mosaic.messiah.edu/conduct_st/6

Recommended Citation

Tornatore, Lexi, "Advanced Conducting Project" (2018). *Conducting Student Scholarship*. 6.
https://mosaic.messiah.edu/conduct_st/6

Sharpening Intellect | Deepening Christian Faith | Inspiring Action

Messiah University is a Christian university of the liberal and applied arts and sciences. Our mission is to educate men and women toward maturity of intellect, character and Christian faith in preparation for lives of service, leadership and reconciliation in church and society.

Lexi Tornatore

Advanced Conducting Project

April 29, 2018

In this informative paper, I will be thoroughly analyzing four pieces of wind band literature— *Satiric Dances (for a Comedy by Aristophanes)* by Norman Dello Joio, *October* by Eric Whitacre, *Petite Symphonie* by Charles Gonoud, and *First Suite in Eb* by Gustav Holst. This paper shall serve as an educational tool for the pieces aforementioned.

***Satiric Dances (for a Comedy by Aristophanes)* by Norman Dello Joio**

Unit 1: Composer

Norman Dello Joio was born in New York City in 1913. He began studying the organ at the age of fourteen. He took organ lessons with his godfather, Petro Yon, and later went on to study composition with Bernard Wagenaar and Paul Hindemith. Dello Joio taught at Sarah Lawrence College, the Mannes School of Music, and was the Dean of Fine Arts at Boston University. His writing is heavily influenced by Gregorian chant, as well as Italian opera and jazz.¹

Unit 2: Composition

Satiric Dances (for a Comedy by Aristophanes) by Norman Dello Joio was composed in 1975 for the town of Concord, Massachusetts for the commemoration of the Bicentennial. The work was commissioned by the Concord Band and was originally composed as background music for a comedy by Aristophanes, a comedic playwright of ancient Greece. His plays titled *Clouds*, *Wasps*, and *Birds* were used as inspirations for this piece and evoke images of these objects in this piece.

¹ Blocher, Larry, et al. *Teaching Music through Performance in Band*, Vol. 2. (Chicago, IL: GIA Publications, Inc, 1998), 344.

The composition is comprised of three movements: Movement I is titled *Allegro Pesante*, which means “fast, but heavy”. Movement II is titled *Adagio Mesto*, which translates to “slow and sad”. Movement III is titled *Allegro Spumante*, which translates to “fast and sparkling”.

Unit 3: Historical Perspective

Satiric Dances is markedly influenced by the satiric qualities of the play that it was written for. The play by Aristophanes frequently used satire to discuss political and social issues of the time.

During this time, John Zdechlik had composed *Chorale and Shaker Dance* in the same decade, Alfred Reed’s *Armenian Dances I and II* (1972 and 1976), as well as Clifton Williams’ *Symphonic Dance No. 3* in the previous decade (1967), and David Holsinger’s *Liturgical Dances* (1981) in the following decade. The emergence of dance style music during these decades are very prevalent in wind band history.

Unit 4: Technical Considerations

Technical and rhythmic demands in the first movement are marginal—trumpets and saxophones must implement sixteenth note passages based on a C octatonic scale. All brass players must be able to employ eighth-note passages in A major. Melodic demands are slight between the woodwinds and brass—unison chromatic melody consisting of four octaves between the woodwinds and trumpet will require careful consideration by the players.²

The second movement, although slow and lyrical by nature, will require great breath control by the players as to observe the phrasing of the movement. The opening measures require

² Blocher, *Teaching Music*, 345.

the woodwinds to take careful note of the tied eighth-notes and dotted eighth-sixteenth notes so that the rhythmic intensity of the opening is not interrupted.

The final movement is very quick and requires very intense technical dexterity by the players. Woodwinds and brass have very quick sixteenth note lines that must be executed perfectly to maintain the phrasing and intent of the movement. This requires double tonguing technique to be employed during this section, as well as controlled articulation. This section in particular needs to be examined closely by the player as not to rush eighth and sixteenth note rhythms. Furthermore, trombones and horns must execute one octave *glissandi* at the beginning of the piece on G and C, respectively.

Throughout all three movements, chromatic technique is evident and must be observed carefully and fluently by the players, with a strong emphasis on rhythm and melody.

Unit 5: Stylistic Considerations

The style of this piece is comedic in nature through the use of elements such as chromaticism, timbral shifts, dynamic changes, heavy use of accents, and range, especially evident in movement I. These stylistic elements are evident throughout each movement in both the woodwind and brass respectively.

The first movement features grace notes in the upper woodwinds leading into an accented eighth note at a *fortissimo* dynamic, supporting the claim of a satirical quality in the piece. At the B section, there is a notable change of style that contrasts drastically from the A section, as seen in example 1.

Example 1

The image shows a musical score for a piece marked "Piu mosso". The score is written for a full orchestra, including Piccolo, Flute, Oboe, Clarinet in Bb 1, Clarinet in Bb 2, Clarinet in Bb 3, Trumpet in Bb, Trumpet in Bb, Trumpet in Bb, Horn in F, Horn in F, and Trombone. The woodwinds (Flute, Oboe, and Clarinets) play a melodic line in the first two measures, marked with a piano (*p*) dynamic. The brass instruments (Trumpets and Horns) enter in the third measure, playing a similar melodic line marked with a mezzo-forte (*mf*) dynamic. The Trombone plays a supporting line in the third measure. The score is written in 4/4 time and features a variety of note values, including eighth and sixteenth notes, and rests.

The style of Movement II varies immensely from movement I—it is in a very light and delicate style featuring elongated phrases and chromatic transitions. The use of strategically placed *crescendos* and *decrescendos* evoke a push-pull effect within the phrasing, as well as a *cantando*, or singing style throughout the movement.

Movement III features a series of accented and staccato rhythms to create a similar style to the first movement. The style of this movement features a comedic call and response starting with the woodwinds and echoed by the brass in the beginning of the movement. The heavy chromaticism from movement I is evident in the final movement as a way to encompass the piece in its entirety.

Unit 6: Musical Elements

Satiric Dances is a playful composition that is stylistic and rhythmically driven. Dello Joio portrays the satiric qualities of the piece through dynamic contrasts and harmonic shifting. Using

chromatic and octatonic scales as its main harmonic language.³

In the woodwind section of movement I, Dello Joio uses grace notes throughout the woodwind section to emphasize eighth note accents. This particular motive is repeated frequently and helps drive the intensity through to the climax of the movement by emphasizing these particular harmonies. The use of *fortissimo* dynamics make the figure more impactful, as seen in example 2.

Example 2

Example 2 shows a woodwind section score for five instruments: Piccolo, Flute, Clarinet in Bb 1, Clarinet in Bb 2, and Clarinet in Bb 3. The tempo is marked 'Allegro pesante' and the time signature is 4/4. Each instrument part features a rhythmic figure consisting of eighth notes with grace notes, marked with a *ff* (fortissimo) dynamic. The Piccolo part starts with a whole rest in the first measure, while the other instruments begin immediately. The Flute part has a *ff* dynamic marking in the second measure. The Clarinet parts also have *ff* markings in the second measure. The score is written for five staves, with the Piccolo staff at the top and the three Clarinet staves at the bottom.

The dynamic marking is set to *piano* for the woodwinds and *mezzo-forte* for the brass. The woodwinds have the same forceful articulations as the opening rhythmic figure.

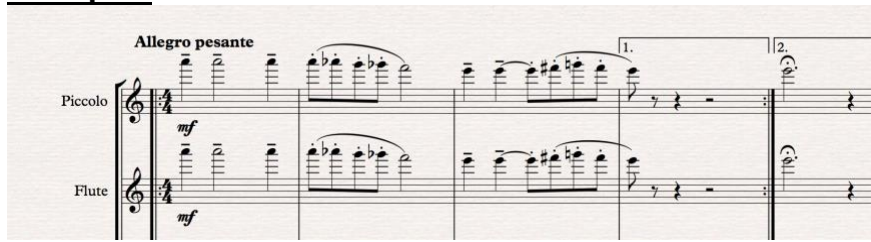
The main melody, which is stated throughout the woodwinds in the A section, is then repeated at the climax in measure 29 an octave above the original (see example 3 and 4).

Example 3

Example 3 shows a woodwind section score for three instruments: Piccolo, Flute, and Oboe. The tempo is marked 'Allegro pesante' and the time signature is 4/4. Each instrument part features a melodic line with eighth notes and grace notes, marked with a *f* (forte) dynamic. The Piccolo part starts with a *mf* (mezzo-forte) dynamic in the first measure, while the Flute and Oboe parts begin immediately. The Flute part has a *mf* dynamic marking in the second measure. The Oboe part also has a *mf* marking in the second measure. The score is written for three staves, with the Piccolo staff at the top, the Flute staff in the middle, and the Oboe staff at the bottom.

³ Blocher, *Teaching Music*, 345.

Example 4



It is interesting to note that the first statement of the melody employs the use of tenuto markings in a *mezzo-forte* dynamic, while the second statement replaces the tenuto marks with accents with slurs and staccatos on the eighth notes remaining constant, also changing the dynamic to *forte*. The reason for this thought-provoking change is because Dello Joio is primarily an orchestra composer whom translates string articulation for winds.

The climax of the movement, as seen at measure 29 in the piece, contains the woodwind melody from measure 7, now an octave above in the flutes. This drives the melody through to the cadence of the A section.

At the B section, measure 34, there is a tempo change of *Piu mosso*, which translates to “more agitated”. This increase in tempo drives the melodic material to the large *crescendo* at measure 42.

The very end of the movement features a seven-measure coda, including staccato accents with a succinct feeling and an abrupt ending to the movement.

The opening of movement II features elongated chords and chromatic passing tones in the upper woodwinds and low brass. The tubas are providing a drone as the ground bass. This leads into the flute solo in measure 8. The texture is rather thin with only upper woodwinds and low brass playing until the meter change in measure 17. The A section of movement II serves as an introduction to the exposition in measure 16, with various arpeggiated motivic material

throughout the instrument groups. In the B section, the melody is based on the motivic material in the flute solo in measure 8.

The final movement begins in unison with *glissandi* in the low brass at a *fortissimo* dynamic. This continues throughout the piece with chromatic harmonies to emulate the first movement. At measure 10, there is a call and response starting in the upper woodwinds and ending in the low brass. This leads into a *crescendo* and then an immediate *decrescendo* leading into virtuosic upper woodwind sixteenth-note figures that occurs throughout the movement. This particular section in the movement is meant to evoke images of wasps from Aristophanes' play in which this piece was originally written for. To accompany this figure, bongos in the percussion mimic these rhythms.

The piece ends with a coda in the last eight measures of the piece features a Picardy third in the last two measures, therefore closing the piece in C Major.

Unit 7: Form and Structure

Section	Subsection	Measures	Tonal Center	Events and Scoring
Movement I				
	Introduction	1-6	a minor	Upper woodwinds and Brass; Characterized by quick, accented, rhythmic motions.
A	Theme I	7-16		Main theme repeated; counterpoint in clarinets and trumpet.
	Transition	17-21	C Major	Clarinet Solo; staccato winds going into clarinet solo.
B	Theme II	22-28		Return of Theme I; piccolo 8va; staccato/accented material with legato in brass.

A	Theme I	29-33	a minor	Return of chromatic/scaler opening motive; chromatic runs heavily accented; ends on a half cadence.
C	Theme III	34-41	A Major	Accented woodwinds alternating with brass; legato chimes into upper woodwind soli.
A	Theme I	42-46	a minor	Return of Theme I 8va in flutes.
	Codetta	47-49	Eb Major to a minor	Unison accented eighth notes.

Section	Measures	Tonal Center	Events and Scoring
Movement II			
A	1-17	C Major	Short phrases, thin texture; solos in flute, clarinets, bassoon, horn, and euphonium; chromatic melody and harmony
B	18-27		Contrasts with A; elongated chords with chromatic passing tones
	28-34		Second Re-statement of Theme B; tempo change.
A	35-52		Recapitulation of A section; segues directly into movement III.

Section	Subsection	Measures	Tonal Center	Events and Scoring
Movement III				
A	Introduction	1-15	c minor	Bongo solo; <i>glissandi</i> in low brass; trills in high woodwinds.
	Exposition	16-26		Unison eighth-notes throughout ensemble; sixteenth-note figures in upper woodwinds.
		27-40		Second statement of exposition theme.
B	Development	41-46	a-flat minor	Percussion motive at 41-42.
		47-55	G Major	Brief development leading into the recapitulation.
A	Recapitulation	56-69	c minor	Return of Theme I.

	Coda	70-77		8 measure coda ending the piece on a Picardy third.
--	------	-------	--	---

Unit 8: Suggested Listening

Variants on a Medieval Tune, Scenes from the Louvre, Variants on a Theme by Haydn by

Norman Dello Joio.

Unit 9: Additional References and Resources

Dello Joio, Norman. *Satiric Dances (for a Comedy by Aristophanes)*. Milwaukee, Wisconsin: Associated Music Publishers, Inc., 1975.

Blocher, Larry, Eugene Migliaro Corporon, Ray Cramer, Tim Lautzenheiser, and Edward S. Lisk, ed. Richard Miles. *Teaching Music through Performance in Band, Vol.25*. Chicago, IL: GIA Publications, Inc, 1998, 344-347.

October by Eric Whitacre

Unit 1: Composer

Eric Whitacre was born in 1970 and in just a short time, has become an accomplished composer, conductor, and lecturer. He graduated from the Juilliard School of Music and has received many awards for his compositions, including from: the Barlow International Composition Competition, the American Choral Directors Association, and the American Composers Forum. He was also nominated for a Grammy Award for Contemporary Classical Crossover.⁴

Unit 2: Composition

October by Eric Whitacre is a beautiful work intended to portray the month of October. The oboe solo paired with the wind chimes in the beginning pair perfectly to create a serene sound reminiscent of October. Whitacre writes: “Something about the crisp autumn air and the subtle changes in light always make me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and the subsequent harmonies are inspired by the great English Romantics (Vaughan Williams, Elgar) as I felt this style was also perfectly suited to capture the natural and pastoral soul of the season. I’m happy with the end result, especially because I feel there just isn’t enough lush, beautiful music written for winds.” (Blocher, 454).

⁴ Blocher, Larry, et al. *Teaching Music through Performance in Band, Vol. 5*. (Chicago, IL: GIA Publications, Inc, 2004), 453.

Unit 3: Historical Perspective

As Whitacre stated, this piece is inspired by Romantic style composers, using melodies and harmonies reminiscent of music within that time period.

This piece was commissioned by the Nebraska Wind Consortium and was premiered on May 14, 2000. This piece was dedicated to Brian Anderson, the chair of the commissioning committee, and a high school band director from Fremont, Nebraska. Brian spent one year organizing the commission on behalf of thirty high school bands from Nebraska.⁵

During this time, Frank Ticheli composed *An American Elegy* in 2000, as well as Julie Giroux's *Culloden* the same year. Two years later, Whitacre composed *Cloudburst* for eight-part choir.

Unit 4: Technical Considerations

The slow, singing nature of the piece has minimal technical demands as it relates to rhythm and tempo.⁶ Keys and key relationships will serve as areas of consideration for performers—concert key signatures in D-flat, A-flat, and B-flat. Because of these key signatures, flute and tuba utilize double B-flat, while euphonium, trombone, and bassoon utilize F-flat.

Whitacre's use of time signatures including 5/4, 6/4, and 2/2 manipulates the regularity of time, supporting the *rubato* nature of the piece.⁷

Brief sections for solo instruments are indicative of a chamber-like quality and should be observed by performers for balance purposes.

The melody of Theme I is scored for brass instruments, particularly horn. Because of this,

⁵ Blocher, *Teaching Music*, 454.

⁶ Blocher, *Teaching Music*, 454.

⁷ Blocher, *Teaching Music*, 454.

pitch placement is essential while brass instruments are exposed aurally in the ensemble.

Care must be given to pacing and ensemble volume to highlight building and releasing of musical and emotional tension.⁸

Unit 5: Stylistic Considerations

Whitacre uses extensive manipulation of phrases as well as highly lyrical writing. Tempo and dynamic relationships are very explicit and maintaining these proportions will allow the music to push and pull as it was intended.⁹ The emotional implications and peak performance sections are great examples of superb compositional technique.

Unit 6: Musical Elements

The piece starts with an oboe solo in Db Major accompanied by clarinets and wind chimes. This solo comes back later in the piece in the key of Bb Major.

The melody of Theme I is primarily in the upper woodwinds and horn. This theme comes back several times throughout the piece to establish familiarity. Melody in the upper woodwinds primarily dominates throughout the piece with brass joining in to expand the texture. This starts in Theme I and continues through Theme II and the subsequent return of Theme I several times.

Theme III features a euphonium solo, thinning the texture dramatically from Themes I and II. This is accompanied by clarinet tremolos. Harmonies in this section present a *tutti* feature in response to the euphonium solo. The end of this theme offers a transition to the return of the opening oboe solo, now in Bb Major.

Theme IV features upper woodwind melody with brass providing harmonies starting in

⁸ Blocher, *Teaching Music*, 455.

⁹ Blocher, *Teaching Music*, 455.

measure 76. This section provides very open harmonies of sixths and octaves.

The last sixteen measures of the piece contain a *coda* between horn and low brass, with woodwind accompanying. Clarinet tremolos return in measure 99 from the previous Theme III. The end of the piece offers a long *diminuendo* achieved through scoring low brass and woodwinds, closing the piece in G Major.¹⁰

Unit 7: Form and Structure

Section	Measures	Tonal Center	Events and Scoring
Introduction	1-9	Db Major	Use of 5/4 meter over wind chimes; Solo oboe with clarinet accompaniment.
Theme I	10-18		Upper woodwinds and horn; 3/4 and 4/4 time signature used.
Theme II	19-30		Upper woodwind gradually builds as brass joins.
Theme I	31-39		Brief return of theme one with <i>tutti</i> scoring; bassoon/trombone transition into theme III.
Theme III	40-65	Ab Major	Euphonium solo with clarinet tremolo accompaniment.
Interlude	66-71	Bb Major	Return of opening oboe solo.
Theme IV	72-89	G Major	Upper woodwinds gradually building to <i>tutti</i> brass.
Theme I	73-97	Db Major	Return of Theme I in <i>tutti</i> scoring.
Coda	98-113	G Major	Six-measure hocket between horn, trombone, euphonium, and trumpet; long <i>diminuendo</i> with low brass and woodwind scoring.

¹⁰ Blocher, *Teaching Music*, 456.

Unit 8: Suggested Listening

Ghost Train Triptych and *Noisy Wheels of Joy* by Eric Whitacre.

Unit 9: Additional References and Resources

Whitacre, Eric, *October*. Milwaukee, Wisconsin: Hal Leonard Corp., 2000.

Blocher, Larry, Eugene Migliaro Corporon, Ray Cramer, Tim Lautzenheiser, and Edward S. Lisk, ed. Richard Miles. *Teaching Music through Performance in Band, Vol. 5*. Chicago, IL: GIA Publications, Inc, 2004, p. 453-456.

Petite Symphonie by Charles Gonoud

Unit 1: Composer

Charles Francois Gonoud was a French Romantic composer born in 1818. He is most notable for his opera compositions, particularly *Faust* and *Ave Maria*. His mother was a pianist, whom gave Gonoud his early training in music. In 1835, he began studying music with Bohemian composer Anton Reicha. After Reicha's death, Gonoud began studying at the Paris Conservatoire where he studied under Jean-Francois Lesueur. Three years later, Gonoud's cantata *Ferdinand* won the award *Prix de Rome* for music, which entitled him a three-year stay in Rome at the Villa Medici.¹¹

Unit 2: Composition

Petite Symphonie by Charles Gonoud is a chamber wind band piece written for flute, two oboes, two B-flat clarinets, two French horns, and two bassoons. Gonoud wrote *Petite Symphonie* later in his career in 1885 for flutist Paul Taffanel. The piece was first premiered on April 30, 1885.

The first movement contains a slow introduction followed by an *Adagio et Allegretto* in sonata form. The second movement is an *Andante Cantabile*, similar to a flute aria. The third movement is a *Scherzo* with a trio. The finale is an *Allegretto*, similar to the first movement.¹²

Gonoud composed *Petite Symphonie* as an ode to simpler times when form and harmony were clear and uncomplicated.

¹¹ Andy Pease, "Petite Symphonie by Charles Gonoud," Wind Band Literature, September 27, 2015, accessed April 20, 2018. <http://windliterature.org/2015/09/27/petite-symphonie-by-charles-gonoud/>.

¹² Pease, *Petite Symphonie*.

Unit 3: Historical Perspective

Petite Symphonie was composed for flutist Paul Taffanel, which Gonoud wrote later in his career. The various flute solos in the piece were intended for Taffanel to play.¹³

Other compositions that were composed around the same time as *Petite Symphonie* include *Suite in D Major, Op. 29* by Arthur Bird in 1889 and *Scherzo* by Gioachino Rossini in 1863. In 1878, Antonín Dvořák composed *Serenade in D Minor*, also a chamber wind band piece. This piece in particular features several oboe solos, as well as *Petite Symphonie*.

Unit 4: Technical Considerations

Each of the three movements contain sweeping phrases and contrasting rhythmic styles. Because of the *legato* style of each movement, performers must take proper care in making sure that phrases are long and flowing, particularly in the legato sections.

In regards to range, flutes must execute high F and G above the staff in all movements at a *piano* dynamic. Clarinets must execute low E below the staff in the opening measures of the piece at a *piano* dynamic. For these particular notes, breathe support is optimal.

In the second movement, the clarinets execute an accompaniment of sixteenth note figures with sixteenth note rests on beats two and three of the measure at a *pianissimo* dynamic (see example 5). This continues until measure 80 and must be executed with precise timing to line up with the flute solo.

¹³ Pease, *Petite Symphonie*.

Example 5



Unit 5: Stylistic Considerations

Movement I is titled *Adagio et Allegretto* and contains sweeping legato style phrases with occasional staccato-legato articulations. The style of this movement is very lyrical with staccato accompaniment.

Movement II is titled *Andante cantabile*, which means in a “smooth singing style”, which is evident by the flowing, four measure phrases throughout the piece and the “smooth singing style” of the flute and oboe solos, respectively.

Movement III is titled *Scherzo* and is at a moderately fast tempo, contrasting the second movement. Because of its speed and notated articulations, this movement has a light, energetic quality— emulating a dance movement. Theme I is characterized by light staccato articulation with a push-pull feel denoted by meticulously placed slurs. The middle of the movement is more stylistically similar to the first movement— long, flowing phrases and lyrical staccato-legato articulations.

Movement IV is titled *Finale*. The tempo of this movement is *Allegretto*. The style of this movement is primarily staccato. During individual solos, the style releases into more of a legato style, however the overall articulation of the movement contains quick, staccato melodies and harmonies.

Each movement complements each other and quotes sections from previous movements, as examined more closely in the Form and Structure unit.

Unit 6: Musical Elements

In movement I, the melody is passed throughout the woodwind section, starting in the clarinet, then the oboe, and finally the flute (see example 6), creating different timbres and textures. The movement ends on a Major I chord with fragments of theme 2 in the oboe just before the cadence.

Example 6



Movement II has a series of melody pass-throughs from the clarinet, to the flute, then to the horn. Theme I starts with horn and bassoon drones under the clarinet melody line—this acts as an introduction and smooth transition to the flute solo in measure 8. During this time, the clarinets and bassoons act as a pulsing bass line to accentuate the flute solo.

At measure 28, the oboe soloist takes over the melody from the flute. This passing of the melody takes place through measure 45, where staggered wind entrances take place starting in the oboe and extending through the horns (see example 7), and then re-appears in measure 48.

Example 7

The image shows a musical score for four instruments: Oboe, Clarinet in B♭, Clarinet in B♭, and Horn in F. The music is in 3/4 time and E-flat major (three flats). The Oboe and the first Clarinet in B♭ play a melodic line starting with a quarter rest, followed by a quarter note G4, a half note A4, and a quarter note B4. The second Clarinet in B♭ and the Horn in F play a rhythmic accompaniment, starting with a quarter note G4, followed by a quarter rest, and then a half note A4. The score is written for measures 80, 81, and 82.

At measure 80, the flute solo ends on the tonic and the clarinet takes over the melody, identical to the beginning of the movement.

The very end of the movement ends with scalar sixteenth note runs staggered from the clarinet, to the oboe, then finally to the flute. A diminuendo through the final statements of the tonic ends the movement on a strong E-flat Major chord.

Movement III starts with two phrases of call and response starting with the horns and being answered by the rest of the ensemble. Much like the second movement, staggered staccato figures are evident starting in measure 25. Bassoon begins, followed by clarinets, oboes, and flutes (see example 8).

Example 8

The image shows a musical score for measures 69 through 73. The instruments listed on the left are Flute, Oboe (two staves), Clarinet in Bb (two staves), and Bassoon (two staves). The key signature has three flats (Bb, Eb, Ab) and the time signature is 8/8. In measure 69, the Flute, Oboes, and Clarinets are silent, while the Bassoons play a rhythmic pattern of eighth notes. In measure 70, the pattern continues. In measure 71, the Oboes and Clarinets enter with a melodic line. In measure 72, the Flute enters with a melodic line. In measure 73, the Flute and Oboes continue their melodic lines, while the Clarinets and Bassoons play a rhythmic pattern of eighth notes.

In measure 69, horn 1 has accented dotted quarter notes used as a transition to the clarinet solo in measure 73. In that measure, theme II begins with the clarinet 1 solo and is then passed off to the oboe.

Movement IV is titled *Finale*. The style of this movement is very legato with a push-pull feeling, much like movement III. This movement features many solos, mimicking past movements as a way to shape the entire piece. Starting in measure 75, the same staggered eighth note rhythms, similar to movement III are present in the upper woodwinds.

Theme II starts in measure 127 with a strong bassoon entrance and staggered chromatic eighth note figures in the upper woodwinds. In measure 147, the oboe solo is the same as in the first movement, except in the key of A-flat Major, instead of the original B-flat Major.

Unit 7: Form and Structure

Section	Subsection	Measures	Tonal Center	Events and Scoring
Movement I: Sonata Form				
Exposition	Introduction	1-10	B-flat Major	Brass steady pulses; oboe and clarinet 1 melody
Transition		11-16	B-flat Major	Woodwind scalar melody leading into Theme I
Development	Theme I	17-35	B-flat Major	Theme I; melody passed around from oboe, flute, horn, then bassoon.
	Theme II	35-55	g minor	Theme II; Key change to parallel g minor; melody passed around from oboe, flute, horn, then bassoon.
		56-78	A minor	Same melodic material changed to the key of a minor
Recapitulation	Theme I	79-82	G minor	Recapitulation of Theme II; melody starts in the flutes and continues through the rest of the ensemble
		83-125	B-flat Major	Recapitulation continues in original key of B-flat Major

Section	Subsection	Measures	Tonal Center	Events and Scoring
Movement II: Sonata Form				
	Introduction	1-7	E-flat Major	Introduction to Theme I; horn 2 and bassoon act as ground bass to the clarinet melody
Exposition	Theme I	8-28		Flute solo with clarinet and bassoon accompaniment;
Development	Theme II	29-45		Oboe solo with clarinet accompaniment; brief horn solo at measure 33, then returns to a flute solo at measure 35.

Transition		46-63		Staggered wind entrances— oboe, clarinet, horn in measure 46 and again in measure 49; heavily chromatic in accompaniment.
Recapitulation	Theme I	64-89		Theme I flute solo comes back at measure 64 for a recapitulation of Theme I; ends on an E-flat Major chord.

Section	Subsection	Measures	Tonal Center	Events and Scoring
Movement III: Modified Rondo Form				
	Introduction	1-12	G minor	Call and response from brass to woodwinds; chromatic material in woodwinds.
A	Theme I	13-40		First section of Theme I repeated starting in measure 13; same for next repeated section starting in measure 21; staggered wind entrances starting in horn, clarinet, oboe, then flute.
B	Theme II	41-68		Theme II repeats as did sections of Theme I; various diminished chords in woodwinds
C	Theme III	69-108		Horn accents leading into clarinet solo that passes back and forth until flute takes over in measure 97.
A	Theme I	13-68		Recapitulation of Theme I (repeats back to D.C. at measure 13. Ends at <i>Fine</i> in measure 68).

Section	Measures	Tonal Center	Events and Scoring
Movement IV			
Introduction	1-20	B-flat Major	Unison figures paired with harmonies throughout the ensemble; introduction to Theme I
Theme I	21-51		Oboe solo with bassoon accompaniment; flute takes over melody at measure 37; clarinet, horn 1, and bassoon harmonies.
Theme II	52-89		Oboe solo alternating with flute solo until measure 72 when the clarinet joins in.
Theme III	90-126		Horn solo with clarinet and bassoon accompaniment; oboe solo at measure 98. Repeats back to measure 21.
Transition	127-146	A-flat Major	Dissonant harmonies between oboe, clarinet, and bassoon; syncopated eighth notes throughout ensemble transitioning into Theme IV; key changes to A-flat Major.
Theme II and III	147-213	A-flat Major to B-flat Major	Theme II returns in new key (A-flat Major); oboe and flute alternating solos with clarinet solo returning in measure 155. Horn solo from theme III returns at measure 183. Returns to B-flat Major in measure 191.
Coda	214-233	B-flat Major	Coda combining elements from other movements (staggered entrances starting in measure 199 from movement II; sweeping eighth note runs in the woodwinds; ends on a B-flat Major chord.

Unit 8: Suggested Listening

Suite in D Major, Op. 29 by Arthur Bird

Scherzo by Gioachino Rossini

Unit 9: Additional References and Resources

Gonoud, Charles, *Petite Symphonie*. Boca, Raton, Florida: Edwin F. Kalmus & Co., Inc.

Andy Pease, "Petite Symphonie by Charles Gonoud," Wind Band Literature, September 27, 2015, accessed April 20, 2018. <http://windliterature.org/2015/09/27/petite-symphonie-by-charles-gounod/>.

First Suite in Eb by Gustav Holst

Unit 1: Composer

Gustav Holst was born in England in 1874 and showed musical talent from a very young age on the piano and violin. He began his music career as a church organist and choir director, which created a lifelong interest in choral music. While studying composition at the Royal College of Music, Holst was largely influenced by the music of Wagner and Ralph Vaughan Williams.¹⁴

Although *The Planets* is considered to be Holst's greatest work, many of his other works have been rejected—namely his operas. They have been deemed too complicated for audiences to understand. However, his long professional association with the St. Paul Girl's School in Hammersmith led him to create many great works for choir and string orchestra.¹⁵

Unit 2: Composition

First Suite in Eb by Gustav Holst was originally composed in 1909 for a military band. It was kept in Holst's notebook under the name "First Suite for Military Band, op. 28a". No printed parts existed until 1921 and no full score existed for the piece until 1948.¹⁶

The original composition by Holst was only playable by nineteen musicians. Colin Matthews' 1984 edition provided edits to accommodate the modern wind band—including *ad lib.* in parts that are doubled or unnecessary, as well as eliminating parts for the D-flat piccolo, flugelhorn, and E-flat horn.¹⁷

¹⁴ Blocher, Larry, et al. *Teaching Music through Performance in Band, Vol. 1*. (Chicago, IL: GIA Publications, Inc, 2010), 488.

¹⁵ Blocher, *Teaching Music*, 488.

¹⁶ Blocher, *Teaching Music*, 489.

¹⁷ Blocher, *Teaching Music*, 489.

The first performance of *First Suite* occurred in 1920. The composition immediately gained wide respectability and is still considered today to be a substantial work in wind band repertoire.¹⁸

This piece features three movements: *Chaconne*, *Intermezzo*, and *March*. Each movement provides a variety of timbres that contrast from one another to provide a truly unique sound for each movement.

Unit 3: Historical Perspective

Prior to *First Suite* being composed, few original wind band compositions existed—most others were transcriptions. *First Suite* was envisioned by Holst as a collection of soloists rather than numerous doublings of parts and was revolutionary at the time because of this.¹⁹

Notable composers in the early twentieth-century include Gordon Jacob and Ralph Vaughan Williams, whom started writing original works for band after the 1920 premiere of *First Suite*.

Unit 4: Technical Considerations

The first movement, *Chaconne*, provides some technical demands for the woodwinds. Clarinets must play written F2 in measure 45 (see example 9). This paired with the *Allegro moderato* tempo marking must be examined closely by performers.²⁰

¹⁸ Blocher, *Teaching Music*, 489.

¹⁹ Blocher, *Teaching Music*, 490.

²⁰ Blocher, *Teaching Music*, 490.

Example 9



Solos are moderate in range, with the exception of the horn solo starting in measure 57 that features a leap to high G at a *piano* dynamic. In regards to extreme ranges, other instruments have similar demands, including trombone 1, whom must execute high A-flat in measure 32, tubas must play F an octave below the staff in measure 57, and cornet/trumpet 1 have a written C2 on the last chord of the movement.²¹

In the second movement, maintenance of the tempo will be vital—the pulse remains the same throughout the entire movement so performers will need to make sure not to speed up throughout the movement, especially during sixteenth note passages.

The third movement features more demanding passages for brass, particularly cornet 1, which plays at or just above the staff for longer periods of time in the beginning and ending of the piece.²² The final woodwind E-flat scale in eighth note triplets will prove difficult for woodwind players-- care must be taken that the correct rhythms are played.

Unit 5: Stylistic Considerations

The first movement is marked with a tempo of *Allegro Moderato*. Setting the tempo between 96-108 shows the expressive qualities that Holst intended for this composition, as well as the intent behind the written tempo marking.²³

The second movement utilizes two basic styles: a light, detached style, similar to a bowed

²¹ Blocher, *Teaching Music*, 490.

²² Blocher, *Teaching Music*, 491.

²³ Blocher, *Teaching Music*, 492.

staccato, and a gentle legato. The most important stylistic consideration in this movement is for players to make sure that the last note of phrases are not abrupt—a lighter articulation on the last note will ensure this.

The third movement features a contrast between a march style and the trio. The style of the march should have an emphasis on detachment and tone control. The trio starts at measure 41 and is a broadly written legato. Phrases are primarily in four-measure segments so conducting this section in 4 will encourage long phrases and a legato style.

Unit 6: Musical Elements

Throughout *First Suite*, there is a consistent pulse and feeling of meter. Each movement is consistent in the use of duple and triple meter. Holst employs various major, minor, and modal melodies into *First Suite*, something that Holst, Vaughan Williams, and Jacob incorporate into their compositions.²⁴

Movement I begins with low brass melody, followed by trombones and trumpet to create a subtle melody/harmony combination. This main melody comes back several times throughout the movement in different timbres and variations (see example 10). Saxophones and clarinets create contrapuntal harmonies, along with flutes and the rest of the ensemble. Measure 23 provides a transition to section A, where heavily syncopated rhythms in the upper woodwinds are present. The underlying melody is then played by the trombones with syncopated rhythms throughout the rest of the ensemble. This gradual development leads to section B with sixteenth note runs in the woodwinds and accented eighth notes in the brass.

²⁴ Blocher, *Teaching Music*, 493.

Example 10



At measure 64, a drastically reduced texture from the previous statements feature a flute and oboe solo, as well as a four measure Eb clarinet solo, with accompanying alto saxophone. The cornets and euphonium take over the melody that leads into a variation utilizing elongated rhythms and phrases.

In movement II, Theme I begins with the main melody, which is portrayed by a cornet solo with a Harmon mute for a differentiated timbre from movement I. This melody is followed by the flutes with transitional arpeggios, scalar runs, and half steps leading into the second statement of the opening solo melody. A clarinet paired with a flute solo starts theme II, gradually adding in oboe and trumpet playing the combined melody. Various uses of trumpet, flute, clarinet, and tuba play variations on the main melody with the rest of the ensemble accompanying, including slurred flourishes in the flutes and counterpoint melody in the low brass.

The transitional arpeggios return for a final statement just before the quick final cadence in E-flat Major, ending the movement very abruptly, yet completely.

Movement III begins with melody dominated by cornet with percussion accompaniment, which then repeats. At measure 71, oboe joins in with the melody. This is a very flowing melody, notated with slurs across all instruments. At measure 97, C is used as a bass note and is prolonged through a progression featuring a rising chromatic line. The progression is C Major,

D-flat major⁷, D7, F-sharp^{°7}, and C major.²⁵ Toward the end of the piece, the melody is executed by the cornets during a *molto ritard*, creating a large, sweeping melody; this leads into the *coda*.

The *coda* is characterized by heavily accented rhythms in the brass, with the upper woodwinds executing scalar runs up until the final cadence, ending the entire piece on an E-flat major chord.

Unit 7: Form and Structure

Section	Measures	Tonal Center	Events and Scoring
Movement I: Passacaglia (Theme and 15 Variations)			
Theme	1-8	Eb Major	Theme: Low brass solo (comes back throughout).
Variation 1	9-16	Eb Major	Trombones and trumpet harmony accompanying theme.
Variation 2	17-24	Eb Major	Clarinet and saxophones accompany theme.
Variation 3	25-32	Eb Major	Heavily syncopated rhythms in upper woodwinds; melody in trombones.
Variation 4	33-40	Eb Major	
Variation 5	41-48	Eb Major	Punctuated eighth notes in brass with woodwind sixteenth note runs.
Variation 6	49-56	Eb Major	Upper brass theme; low woodwind and low brass accompaniment.
Variation 7	57-64	Eb Major	Horn solo; clarinet accompaniment.
Variation 8	65-72	Eb Major	Flute and oboe solo; Eb clarinet solo with accompanying alto saxophone; French horn solo at measure 70.
Variation 9	73-80	C minor	Inversion of theme; alto saxophone carries the theme.
Variation 10	81-88	C minor	Cornet and low brass solo theme; thinner texture.

²⁵ Blocher, *Teaching Music*, 494.

Variation 11	89-96	Eb Major	Theme comes back in brass with rest of the ensemble performing chorale-style harmonies.
Variation 12	97-104	Eb Major	Euphonium solo theme.
Variation 13	105-113	Eb Major	Clarinet and saxophone eighth note accompaniment
Variation 14	114-121	Eb Major	Entire ensemble comes in at a <i>fortissimo</i> dynamic
Variation 15	122-131	Eb Major	<i>Ritard</i> for the final variation leading to the final Eb Major chord.

Section	Measures	Tonal Center	Events and Scoring
Movement II: modified Binary Form			
a	1-26	C minor	Muted cornet solo accompanied by high woodwinds; unison melody by trumpets and woodwinds at measure 19.
b	27-42	C minor	Transitional material leading up to B at measure 43.
a	43-67	C minor	Trumpet melody returns from the beginning accompanied by woodwinds; clarinet solo at measure 46 with brass accompaniment.
a1	68-83	F Dorian	Clarinet solo with bass clarinet and figure at measure 71; flute solo joins clarinet solo at measure 75.
a2	84-100	F Dorian	Cornet solo at measure 84; woodwind sweeping eighth note accompaniment.
A	101-123	C minor	Euphonium solo, response by rest of the ensemble; cornet solo at measure 117.
B	124-142	Polymodal; D minor plus A minor over C pedal.	Bass clarinet and tenor saxophone solo; cornet solo in measure 128; Themes from sections A and B used simultaneously.

Section	Measures	Tonal Center	Events and Scoring
Movement III: modified Ternary Form			
Introduction	1-4	E-flat Major	

A	5-36	C minor then E-flat major	Brass melody with percussion; no woodwinds. Melody then repeats.
Transition	37-40	A-flat Major	Brass and woodwind unison melody in cut time;
B (trio)	41-88	A-flat Major	Measure 71 oboe joins unison melody
Development	89-122	F minor then C minor	Woodwind choral-style accompaniment; triangle comes in at measure 89; Melody repeats from B section
A+B	123-168	C minor then E-flat Major	Woodwind triplet figure accompaniment; brass melody; <i>meno mosso</i> at <i>fff</i> dynamic.
Coda	169-179	E-flat Major	<i>Piu mosso</i> with final chord on <i>ffff</i> dynamic and accented cornet/trumpet in the last measure.

Unit 8: Suggested Listening

Hammersmith, A Moorside Suite, The Planets, Second Suite in F by Gustav Holst

An Original Suite by Gordon Jacob

Folk Song Suite, Sea Songs by Ralph Vaughan Williams

Unit 9: Additional References and Resources

Blocher, Larry, Eugene Migliaro Corporon, Ray Cramer, Tim Lautzenheiser, and Edward S.

Lisk, ed. Richard Miles. *Teaching Music through Performance in Band, Vol. 1*. Chicago, IL:

GIA Publications, Inc, 2010, p. 488-497.

Holst, Gustav, *First Suite in Eb*. United States: Boosey and Hawkes, 1921.